## Istin Farnum in "Cameo Kirby"

he should have some kind of a designa-tion. Wilson suggested diamonds, but I would have home of it. Diamond Kirley wouldn't do. So we tried all the other stones and then Wilson suggested cameos, That fitted add we went ahead on that line. It was supremeditated to the last

That fifted add we well alread on that line. It was unpremeditated to the last degree.

Now, when we got to New Orleans we spent a few weeks in hunting up people who had known the river gamblers, and in the course of time we came to an old lady—the one I hast mentioned. She had known one man and she gave me list name. It was "Cameo" Kirby, I thought she had heard of the play through mutical triends in New Orleans, but she proved to me she never had. Moreover, she produced a cameo that Kirby—the real Kirby—had given ber when she was a child. It was black, and one of the most beautiful spectmens I ever saw. She showed me sa old daguerretype of the man, and a letter that Kirby had written her father, and she told me more about the real man that any one connected with the play had giver heard of, than would fill a book.

He was a "square" man, too, this Kirby, Ho made no accret of the fact that he played cards for a living. He booked upon his avocation as a matter of course. If men would gamble with them? If they were going to risk their money, why should he not gamble with them? If they were going to risk their money, why should not be give them a fair chance for it? It was a code of honor with him to play square. He lost and won fortunes. He was charitable, and mselves down to Cameo Kirby.

themselves are the common than the common that the common than the common than the common than the common that



DUSTIN FARNUM Lity" at the Salt Lake Theater Thursday, Friday and Saturday, with Saturday matinee.

with Saturday matinee.

It has been properlically there are stations should have a properlically with an only a none man, and only a number page, but with a station and an actual ham and an ac

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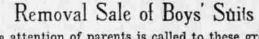
BOYS' PANTS

BOYS PANTS



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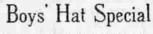


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Music and Musicians

The programme for the tabernacle oncerts for this week follows:

Assistant Organist Placy 1 Catholical the organ.

"Priere-Offertoire" Devrei "Traumerl and Romance" Schumann (a) "Spring Song" Mendelssohn (b) "Matina" Faulks (c) "Old Melody" Arr, by performer "Triumphal Marche" Wachs TUESDAY, AUGUST 15.

Assistant Organist Tracy Y. Cannon at the organ.

"Offertoire in F" Wely "Cantilene" Marchant
(a) "Prayer" Sawyer
(b) "Litany" Schubert
(c) "Old Melody" Arr by performer
"Fanfare" Lemmens
WEDNESDAY, AUGUST 18.

Assistant Organist Edward P. Kimball

Assistant Organist Edward P. Kimball at the organ.

Largo from the symphony "Aus der neuen Welt" Dvorak (a) Berceuse from "Jocelyn" Godard (b) "Hymn of the Nuns" Wely (c) "To a Wild Rose" McDowell (a) "Homage to Grieg" Whitley (b) "Old Melody" Arr. by performer Marche Religeuse on theme from "Lohengrin" Wagner-Dubois Doors open at 12 noon.

THURSDAY AUGUST 18.

THURSDAY, AUGUST 19.

Assistant Organist Edward P. Kimball at the organ.

Gems from "Madam Butterfly" ... Puccini
(a) "Intermezzo" ... Loret
(b) "Berceuse" ... Kinder
(a) "Vilanele" ... Hammerill

(a) "Vilanele" Hammerlii (b) "Old Melody" Arr by performer Lost Chord" Sullivan

Lost Chord' Sullivan
PRIDAY AUGUST 20.
Organist J. J. McClellan at the organ
Prelude to "Lohengrin" Wagner
(a) "Evening Star" (Tannhauser).
(b) "Communion" J. Grison
(c) "Old Melody" Arr, by performer

SATURDAY, AUGUST 21

Doors open at 12 noon.

West Second South.

Organist J. J. McClellan at the organ, Special request program. Requests must be mailed to organist at in Templeton building before Thursday

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MONDAY, AUGUST 16. Assistant Organist Tracy Y. Cannon at Pope-Hartford.

Stevens-Duryea.

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